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NYC INDEX

MR. NYLAND: So, how many questions have you? We'll start right in because I assume that that many are familiar now and have come here before, and it is exactly the same as last week and the week before that and so forth. So, let's talk about your experiences regarding Work.

Jane: Mr. Nyland?

MR. NYLAND: Yeah.

Jane: It's Jane. I'm able to get to a certain place in myself which is usually the result of reading or from attending meetings, or from discussions in my small group. This place is open and honest, and a place where if I had a little "I" it could be present to observe me in this kind of moment. Many times the effort is there and the wish for little "I" but nothing happens. I think it is a question of how to use this kind of state and make it go over into something else. I have had experiences that have been very positive and that I have known that something was there other than myself, something that was perhaps objective, but those are very infrequently and it seems that, that I must use these states of openness when I wish to Work. I don't know how to make it go over into something else.

MR. NYLAND: I don't think it is a matter of making it go over into something else. You start with something that starts to function. What do you expect this "I" to do if you so called create it? Or rather, when it is there, does it start to function?

Jane: Yes, if it's there, it would function.

MR. NYLAND: Then what does it do?

Jane: It would observe a body, existing. It would record a moment of

existence.

MR. NYLAND: Does it do that?

Jane: Yes, sometimes it does.

MR. NYLAND: Why doesn't it all the time?

Jane: Because many times that isn't there.

MR. NYLAND: Can't you make it?

Jane: Sometimes it's just short of that, and I know that.

MR. NYLAND: Push it a little more. Make it a little more intense if it is just short, if you have the time and if the conditions are right. Because if there is a wish there is without any question an "I". But when you look for certain things that perhaps the "I" is not supposed to do, or that there is too much interference from your thought, then naturally it won't function. You understand what an "I" is, really, and how it functions? Can you see the difference between thinking and awareness?

Jane: I think there is a difference, I don't think thinking

MR. NYLAND: Do you know it, do you know it for sure?

Jane: From several experiences that I have had, I know it.

MR. NYLAND: OK, then only Work when you have that experience, and I'm quite certain that if you really wish it, it can be there. You can start the other way, if you want to, and then it is a little bit like what you say about going over into. If you take it as a subjective thought about yourself and you know your thinking apparatus is working, that it recognizes you being as a body walking. It's not impartial, but in any event it knows that that body is walking. That's obvious, isn't it?

Jane: Yes.

MR. NYLAND: Yeah. That is a subjective function, isn't it?

Jane: Yes.

MR. NYLAND: Now when you so called see your self, can you make now that seeing a little bit more impartial? Meaning by that that what you are thinking or whatever mental process takes place is simply accepting your self more and more for what you are.

Jane: Yes.

MR. NYLAND: Now you try in that to eliminate description of yourself. No further interest, and simply that your body is walking at the same time you keep on, you might say, mentally visualizing, seeing your self, and not as yet observing until you can say, "well that is pretty impartial", and you do all this while you are walking, and then that process as you would want to call it, can go over gradually into an awareness process.

Jane: Yes.

MR. NYLAND: You see you start out with something that you know and you don't lose track of ~~the fact~~ it as a mental function, but you change the observa-, the the the seeing or the observation in an ordinary sense into an awareness.

Jane: Yes, I understand that.

MR. NYLAND: Good. You try to introduce first the objectivity in the form of accepting yourself, that is becoming impartial, and then you try to introduce the concept of a moment by simultaneity, that is that you see if that what takes place as a mental function can take place at the same time when it actually happens. And it may be a very good way of gradually coming to the point that you understand an awareness as different from thinking, because the thinking is mixed up with partiality, and it is mixed up with a certain time elapsing between that what takes place and the recording. Is that clear?

Jane: Yes.

MR. NYLAND: Try it that way.

Jane: You mentioned there were two ways that

MR. NYLAND: Nope, two introductions of new factors which will change the

thinking process into an awareness process. The one is impartiality, that is the acceptance of yourself as you are, or gradually becoming 'that you are', without any description, without any wish then of liking it, but simply accepting yourself, for whatever that is, your body walking. And the second is simultaneity. That is a little bit more difficult to explain because if there is non-simultaneity, that what is being observed in an ordinary sense by the mind is associative. But I don't want to make it too difficult in trying to describe it. Keep now to this simple suggestion, and see if you can become more and more impartial to your self. All right?

Jane: I can try that.

MR. NYLAND: Yeah, but not only when you walk because the difficulties start when you start to do certain things in which you, with your mind even, become interested. That is where the difficulty comes in, you see, because then the thinking process continues because of your interest, at the same time, your awareness process must also continue. You understand what I am driving at?

Jane: Yes.

MR. NYLAND: OK. Then you try it.

Jane: Thank you.

MR. NYLAND: Come, are there, who was here last week? Nobody? Have you interest in, in this kind of Work?

------ Mr. Nyland?

MR. NYLAND: Yeah.

------ I don't understand what you meant by the acceptance. It seems to come up a lot of times in my attempts and I don't understand that.

MR. NYLAND: You accept something as it is when you have no further thought or feeling about it. When we say "it leaves me cold" to some extent it is an acceptance. The French say "Ce la m'est egal", it means simply "it is equal to me",

there is not one way or the other ~~because~~ that I feel one way or the other ~~and~~ in a liking or disliking, and also I have no desire to describe it and simply to accept it for whatever it is. Is it so difficult to understand that, acceptance? If you look at a tree and you accept the tree as it is without going into any esthetic description of how beautiful the tree is, simply the fact that a tree is a tree, that would be acceptance. If I look at myself as I am with a body and walking, I can accept the walking of my body without even having to describe it. I can be much more impartial to someone else who leaves me completely cold, particularly let's say in the subway when I see them, there they stand, one after the other, and without describing them, I can accept them for whatever they are. Is that such a difficult, uh, concept? Haven't you ever done it, accept a thing for what it is?

---- It seems that in my attempts that I have tried that, but,

MR. NYLAND: Is there always a thought connected with it, or a feeling connected with whatever you see? Or is it --------, or an emotional involvement in some way?

---- A lot of ~~things~~ Times yes

MR. NYLAND: Yeah, of course, it's right. But if you see a thing a hundred thousand times, aren't you accepting it for whatever it is? When a thing becomes so familiar to you there is no further necessity for description, don't you think you can accept it? If a person tells you a joke that you have heard already ten times, don't you feel as saying "I know it already". I think that's a form of accepting it. It is not so difficult, really, don't, don't philosophize too much about it. I accept things for whatever it is, if it rains I didn't like it in the beginning, but now I accept it because it is raining. I can't do anything about it. Many times because of that I can accept that. Yeah, alright? ---- OK OK, don't let's talk too much about it. It's a very simple concept.

Flo: Mr. Nyland?

MR. NYLAND: Yeah, louder.

Flo: Flo Markley? Wickingham(?)

MR. NYLAND: Who?

Flo: Flo ---------. Wickenham(?)

MR. NYLAND: Yes.

Flo: I get confused with the difference between subjective attempts at awareness and when "I" is present. I've never known and, uh, these, I think it's been the past week that I think, you're truly wishing that finally I can know when "I" is present, and I haven't been making attempts to have something be aware of my arms moving, or my self walking, but I've been just trying to clear, to open up and allow there to be something present and I don't know if this is still very subjective or if I do sometimes have "I" present. Sometimes I can have a feeling when I make an attempt and, uh, the feeling is, it's an inner feeling of awareness, I think, but

MR. NYLAND: When you walk, are you very much interested in the way you walk.

Flo: Not in the way I walk.

MR. NYLAND: No, but the fact that you walk, can you can accept that in the sense we just now talked about it.

Flo: Yes.

MR. NYLAND: So there is no particular necessity of any describing it any way, or like this is just ordinary, isn't it?

Flo: Yes.

MR. NYLAND: If you look at a chair, you don't want the chair to be changed as long as it is useful to sit on.

Flo: Yes.

MR. NYLAND: Right.

Flo: Right.

MR. NYLAND: If you see your self in that way, particularly when you close your eyes and you remember that you still are in existence and then simply accept your self for whatever it is. Is there any difficulty is saying simply, "I'm sleepy", and accept that fact? Could you understand that when you are sleepy your body is tired, that you simply say "it is tired" and you don't describe it any further than just saying it's tired? Could there be something that is also saying that without wishing the tiredness not to be there?

Flo: Yes.

MR. NYLAND: You make it a little complicated, you know. You're just sitting there now, can you close your eyes, and can you be at that time, as we say now, aware of your self sitting?

Flo: Yes.

MR. NYLAND: Alright. That's all there's to it. Now if you get up, can you retain that awareness?

Flo: Yes.

MR. NYLAND: No you're not getting up, are you?

Flo: No, I'm standing here.

MR. NYLAND: Yeah, then I ought to say "If you are now sitting down, can you?".

Flo: ----------

MR. NYLAND: But you know what I mean. Do that many times, when you sit in the chair and you are so called aware. Never mind if there is an "I" or not. Something takes place in you that is accepting that in the form of the thought or the feeling, don't call it as yet subjectivity or objectivity. It is the fact that you exist. You accept the fact that you are there. Also, you know that you are alive even if you don't move. But now you move. That shows that there is something alive in you, and at the same time, your body is moving, getting up. Can you retain that awareness of your self?

Flo: If I try I can.

MR. NYLAND: Yuh, you have to try, because if you don't try it moves immediately away. Then can you sit down again?

Flo: Yes.

MR. NYLAND: And get up again? Can you?

Flo: Yes.

MR. NYLAND: With awareness?

Flo: Yes.

MR. NYLAND: OK. Do it ten times.

Flo: Now?

MR. NYLAND: No, you can do it any time, or do it during the day, and no fuss, and no particular description, and no big business, big deal, you know? Just sit, you are a body and you accept that. Will you try that?

Flo: Yes.

MR. NYLAND: And then you can describe it next time very simply, that's what you have done. Then you can ask "what will I do next?".

Flo: OK.

MR. NYLAND: Alright?

Flo: Thank you.

MR. NYLAND: Good.

Are you all asleep? It takes ~~an awful~~ a hell of a long time to wake you up. What's the matter. Yuh.

Julie: Mr. Nyland. It's Julie ------. I wanted to ask you what would you say to a person who would want to change a habit and go against the habit.

MR. NYLAND: I would say, change the habit if it's necessary.

Julie: Well. Once I asked you about getting up and whatever you gave me really was like a miracle, it really did something for me, and

MR. NYLAND: Then you can tell her.

Julie: Well, no, you know what I mean, ordinary getting up, just ordinary getting up, you know,

MR. NYLAND: I know.

Julie: ------- I wish that you would give me a tool which I could keep

MR. NYLAND: Darling your tool is your body. That's what you are using.

Julie I've I've I've really tried, and I'm, and I'm so weak and lazy

MR. NYLAND: No, if you start calling it weak, you're not Working. Get those concepts clear, because if you have an awareness, if there is an "I", if there is actually an observation, it doesn't make a damn bit of difference if you are weak or not. Your body exists, you are not describing it. Even if the body has a habit, it doesn't make any difference, either, it still is there, all we are interested in is that it happens to exist, and it is behaving, in this case it is sitting or walking, whatever it may be.

Julie: I I know about how, you know, how to attempt Work, but I can not change this habit.

MR. NYLAND: But what can, what is it you cannot change?

Julie: I want to stop eating candies and cakes and

MR. NYLAND: Oh, but wait a minute, you're describing ~~what~~ ordinary life now, hah? ~~you know~~.

Julie: No this is serious, I can't stop, I cannot.

MR. NYLAND: You mean you want to use Work in order not to eat candy?

Julie: I'll use anything.

MR. NYLAND: Oh, what will be, what is now the aim, to get rid of the eating of candy?

Julie: I feel this way

MR. NYLAND: Oh really, is that what your problem is.

Julie: I feel this way, if I can't, at least change a little tiny habit, now what good

am I, what could I possibly do for a

MR. NYLAND: That I can we could agree on. But do you want to have Work now to help you for that simple little thing of candy eating?

Julie: Yes.

MR. NYLAND: Work is a different kind of an affair, isn't it?

Julie: Not really.

MR. NYLAND: Isn't it?

Julie: No.

MR. NYLAND: Then you don't understand Work. Work is a matter of growing into something which at the present time does not exist, which has a spiritual quality. Work is meant in order to develop your self so that you become a different kind of a man, in which consideration of eating candies have really not much of a place.

Julie But if you want to be a different kind of a person, I think you have to start with the little habits.

MR. NYLAND: I would simply keep the habit, I would observe it until you grow up, and then you can judge if you want to keep the habit or not. If you want to get rid of eating candy, eat an awful lot of it.

Julie: I've tried that too, I've tried a number of

MR. NYLAND: And does it work?

Julie: No.

MR. NYLAND: Well no, wait a minute.

Julie: I'm still stuck in my habit.

MR. NYLAND: Yeah sure, the next day you're not entitled to because the previous day you have eaten too much. You want to get rid of it? Do you, do you really want to get rid of the habit?

Julie: Yes.

MR. NYLAND: Will you do what I say?

Julie: Yes.

MR. NYLAND: Eat twice as much today or tomorrow. Fine? The next day you don't eat. This must be like a promise you make to yourself, because if you cannot be serious about it, then don't start. You you you hear what I said?

Julie: Yes.

MR. NYLAND: Good. The third day, you eat half a piece of candy. Each time that you want to eat one piece, you cut it in half and only eat half. Yeah?

Julie: OK.

MR. NYLAND: The fourth day, you eat a piece of candy in the morning, then you want to reach for another piece of candy, you don't eat that, put it back in the box. You have to take it out, then you put it back in the box. Alright?

Julie: Fine.

MR. NYLAND: The third one you can eat. The fourth one, you can eat half, but then you have to skip five, six, and seven. You better write it up, it may be too complicated.

Julie: No, I can ---- with it.

MR. NYLAND: OK. Will you do it?

Julie: Yes.

MR. NYLAND: Will you honestly try it because you said you had success with that other kind of an experiment.

Julie: Right.

MR. NYLAND: I'm sure you will have success with this, if you really want it. OK?

Julie: Fine, fine, thank you.

MR. NYLAND: And if you fall down after one week you have to write me.

Julie: OK.

MR. NYLAND: Alright, good.

Yuh?

Francine: Mr. Nyland?

MR. NYLAND: Yuh?

Francine: My name is Francine and last week I took

MR. NYLAND: Francine?

Francine: Francine.

MR. NYLAND: Yuh.

Francine: Last week I took a task which was to observe the five manifestations and uh,

MR. NYLAND: What was the task, to observe what?

Francine: Yeah, on a dif-, on separate days, to observe five different manifestations such as movement, and tone of voice, and uh, well, tone of voice I had trouble with because I didn't like subjectively

MR. NYLAND: What was the, what was the trouble? Do you understand why you could use those five forms?

Francine: Yes I do.

MR. NYLAND: What for?

Francine: Uh, to, to create "I"

MR. NYLAND: Yeah, do you know what that means? That means that that what you use in order to remind you has no more value when it has reminded you.

Francine: Yes, well, I kept making attempts even though I didn't like what I was saying.

MR. NYLAND: As soon as you start disliking your voice, you let a lot of energy go in that direction, it should go in the direction of wanting to make an "I".

Francine: Yes, this was not during the attempt though, this was before and after

MR. NYLAND: Oh good, then we could leave the voice alone as long as you are

reminded to make an attempt. Don't pay any attention what makes you really become aware as a wish you know, and then actually follow up on that wish.

Francine: And I,

MR. NYLAND: Yeah, no no, I don't know if you understand it, because then the question of your voice doesn't enter any more. You have to be without criticism when the "I" is there and the "I" is observing. Preferably no criticism at all, not even in any subjective matter in your brain. So we do it with things that are easy, about which you can really be a little bit more neutral, to remind you, and so when we talk about the five possibilities expressed in a physical form, five forms of behavior, we take the things that occur all the time and about which one has no particular desire to change them or to judge them. So when you start to listen to your voice, all it is is like an alarm clock, but you are not going to describe the sound of the alarm clock. Ok?

Francine: Yeah.

MR. NYLAND: See the, the five, those five indications are only good in a very small way, as I say, it reminds me. I see myself walking, that can help me to say, ah yes, but then I have to do Work.

Francine: Uh, I ~~don't though~~ also experience uh the simple registration in observing the movements, physical movements, I've experienced that several times

MR. NYLAND: That's good, but it is very simple, isn't it.

Francine: Yes.

MR. NYLAND: You don't even have to think about it any more.

Francine: I should just keep doing that?

MR. NYLAND: You should try to keep that "I" in action, yeah, that's right. Now for that you can use almost any kind of a form of behavior of yourself, because that what that is becomes an object, and the "I" is an objective

Francine: I took a task to ~~listen~~ use the five manifestations, and I didn't like my tone of voice

Mr N - The manifestations, are the things that are always occurring and we ought to have no particular desire to change or judge them. It is like an alarm clock.

Francine - I've experienced simple registrations of physical movements

Mr N - You should keep that "I" in action.

Mr. N. — Can you accept that you walk without wanting to describe? Can you have something accept that you are sleepy without wanting to change it? You're sitting, can you be aware? If you stand can you be aware? Do that many times. Something takes place that is accepting your existence. Do that ten times

Julie — I wish you would give me a tool

Mr N. — Your body is your tool — I! you Work it doesn't matter what your body is like; all we are interested in is that it happens to exist.

Julie — I want to change my habit of eating candies

Mr N. — Work is about growing into something that has a spiritual quality, in which eating candies does not have much of a place. You want to get rid of the habit? You must do what I say seriously.

1st day - Eat twice as much
2nd day - Don't Eat
3rd day - Eat ½ a piece each time
4th day - Eat one, then 2nd put back, 3rd Eat, 4th eat ½, (5, 6 & 7) - Skip.

function. Alright, is it clear?

Francine: Yes.

MR. NYLAND: Alright. Don't fuss about it, it's very simple.

Francine: Thank you.

MR. NYLAND: Yeah.

Nic Wolfson: My name is Nic Wolfson. I'm have a very hard time uh viewing anything impartially, um, if for example, if I'm walking, if I'm simply walking I don't see it, but if I'm walking joyfully, then I can be, then I can see the walking, but the minute I, the minute I

MR. NYLAND: You mean you cannot see yourself walking?

Nic Wolfson: No.

MR. NYLAND: Nonsense. You are here, and then you are there, don't you come to the conclusion you have gone from here to here.

Nic Wolfson: Oh, I can remember that I walked

MR. NYLAND: Sure, but now since you're here, remember, you go back, and then you say, I know that I am walking, and now I walk very slowly from here to here. Don't you think you can continue to say that? Say it, I am walking, I am walking, I am walking.

Nic: But I'm afraid that I would

MR. NYLAND: What, what are you afraid of.

Nic: Well, I'm not afraid but I

MR. NYLAND: That's good,

Nic: Um, uh, I suspect that what would happen, and what has happened, is that I become

MR. NYLAND: Ok.

Nic: That I again say well it's fun to walk, so therefore I see walking

MR. NYLAND: As soon as you say it's fun to walk you know you are on the wrong

road you chastise yourself. Have you ever talked to yourself, told yourself shut-up? Ok, you do that. As soon as you say I walk with joy or you describe it, you tell yourself, shut-up, I'm interested in another kind of a function in myself, and who knows a miracle might happen that actually you experience that new kind of a function in which you are interested. But if you are not interested in it, it won't happen. So if you still enjoy yourself it won't happen at all. It's a little bit more serious I think than you do it. It will not come unless you make an attempt. I think you know what I mean. Nik: yes Ok.

Come come come now. Where, where are you, are you alive or not half dead?

Roberta: Mr. Nyland?

MR. NYLAND: Yes.

Roberta: Roberta.

MR. NYLAND: Yes.

Roberta: Last Saturday night at music I had a very strong moment of awareness. That isn't really what I wanted to say.

MR. NYLAND: That's good Roberta. Huh?

Roberta: One of the books that you recommended I read, about a month ago, called "Letters of the Scattered Brotherhood".

MR. NYLAND: Yuh.

Roberta: It's very difficult for me to relate to that book, Mr. Nyland.

MR. NYLAND: Now, what's difficult?

Roberta: The words are difficult for me to relate to.

MR. NYLAND: Really?

Roberta: Yes.

MR. NYLAND: Do you know the Cloud of Unknowing?

Roberta: Not yet. Yes I do.

MR. NYLAND: Is it similar to that?

Roberta: Yes.

MR. NYLAND: Is that outside your domain a little.

Roberta: Yes it is.

MR. NYLAND: Don't you think it would be interesting if you start to develop that?

Roberta: Yes I do.

MR. NYLAND: I do. It's an emotional side which with you has very little developed because you have fear. That's why a book is a very good beginning, because nothing else is involved and just let it penetrate into you and you say "yes that's a different kind of world I don't know much about. But first become acquainted with the kind of a world, and then you will start to apply it, in a very simple way, with different people, where there is no harm or where you have no danger and you need not have any fear. First one should started start even with animals with whom you can become emotionally involved, and you can exaggerate, you can use your voice to express an emotion of deep feeling if you wish. The next thing you go outside, out of doors, in a certain part of nature where you have admiration for that what is grandeur and beauty. And when you are by yourself, you say it out loud, "how beautiful and how lovely." The third test is that you surround yourself with a couple of children who are anxious to hear you talk in certain stories that you can tell them and then when you tell the story, you'll use your voice, and you put in it as much feeling as you can, and dependent on the amount of attention that they give you, you will know the result for yourself. Alright Roberta?

Roberta: Yes, sir.

MR. NYLAND: Ok. (Pause) You know it happened once, that I simply got up and leave you. Yeah, there's a arm. Yeah.

I became involved with Work about four years ago and um at that time I was in the Boston group and I came and lived in Warwick for about four months

and that was after I had been in the group there for about a year and a half and after that I decided I should finish college, which I did, and in college I became involved with painting, with art, and the reason why I ask about art is because I find it very hard to Work when I'm involved with a painting.

MR. NYLAND: Well don't Work then.

---- Well, I don't, now.

MR. NYLAND: If it is difficult and you become involved, it's not a very good occupation to Work on yourself. So don't. Because if you try it and you get discouraged, it doesn't help you much.

---- Well, there's times, there's times when I can Work when I'm not involved with painting.

MR. NYLAND: That's right. Those are the times.

---- But I'd also like to know how, it's something very important to me.

MR. NYLAND: Sure, it would be very nice if you could be impartial to your own painting, or impartial to you painting. It would be very interesting if you could do it. But you find out you can't do it. Now we can say, you can't do it as yet, then there is hope that someday you may. But for the time being you cannot do it, so don't do it. Use only the times that you really can work if you want to work. Make the conditions so simple, and you yourself so simple that you can hold on to something that you call your "I" for a little length of time. It's like school work, you know, you already want to write an essay and you don't know the ABC yet. Do you remember me?

---- I certainly do, yeah.

MR. NYLAND: Yeah, do you remember that many times we have talked about similar things, at the time you were at the Barn?

---- Yeah, of course, yeah.

MR. NYLAND: Good. What made you come back?

---- Well, I really, well the things that I'm, things that I was involved with

at Warwick were very, very uh, they were the only things real for the most part that I've ever had.

MR. NYLAND: Where have you been?

---- Well I've been at college for the most part.

MR. NYLAND: What were you studying?

---- Well its, first I studied mathematics, and then I studied German, then I studied painting.

MR. NYLAND: Are you aiming to become an all-around man? You mean you're sure yourself now for painting?

---- Pretty sure, yeah.

MR. NYLAND: Or maybe psychology tomorrow.

---- No, I don't think it will be.

MR. NYLAND: Alright. How old are you?

---- Twenty-two.

MR. NYLAND: Make up your mind what you want to do. Yeah.

---- Yeah.

MR. NYLAND: Even if it is very small, but stick to it for at least a year.

---- Almost certainly now.

MR. NYLAND: Do you want to come to the Barn again?

---- Yeah, I do.

MR. NYLAND: Then don't forget what I have told you just now. Only try to Work when you have more or less a certainty that that kind of Work will get a result, and don't Work when it's already a foregone conclusion that it won't work.

---- Um-huh.

MR. NYLAND: Alright?

---- Yeah.

MR. NYLAND: It's very funny how I look at you. It's certainly is not the same the way you look at me. You know the way I look at you all? With a great deal of pity. Because I think you are half-dead. Such little aliveness in wanting to find out, even if it would require a certain adventure, that you really become tongue-tied or that you are too God damned lazy to say anything or to think about it. And it is not right, because that is not the way we want to talk, if there's a chance of talking, talk, if you wish, for the next five minutes, and if you don't I go home. You come here for a certain purpose, so did I, so if you don't want to use it, it's ok with me.

Mr. Nyland?

MR. NYLAND: Yeah.

What I'm
----- In a Work attempt, I haven't been able to find out if if the moment, should that be the end result of a Work attempt?

MR. NYLAND: No

----- I can talk about a much simpler registration

MR. NYLAND: No, the Work attempt has to lead to knowledge of your self, and the question of moment only comes in making that kind of knowledge of your self more absolute, more reliable, even we say sometimes more permanent, but really, that it is the truth. That's the purpose. The reason why we talk about a moment is because I want to exclude associations, I say. Associations of my mind have to do with thinking about the past or the future, but when I take that as something that one when the future changes into the past, at that moment of the present, that's what I'm after. That's why we talk about a moment. So you see, the moment belongs to a description of how Work should be carried out. That is the functions of an "I" in the first place has to be an observation process so that the "I" can record certain facts about my own existence, the second is that such a fact has to become impartial, that is objective in that sense, and then it has to be recorded in the third place, it

has to be recorded at the time when it actually happens. Those are the three requirements for Work, and a description of how an "I" should function. Do you understand a little bit about it? I ask because, why are you puzzled by the moment?

---- I experience the moment one morning, and I remembered later that it was something I had experienced twice before in my life

MR. NYLAND: I think it is right, quite right, but it doesn't happen ~~too~~ so easily, does it?

---- No. When you talk about a simpler, I mean when you were speaking before and it's that simple what you were saying before, like sometimes very simple, and like you once spoke to me about holding a hammer, and like I held the hammer today, and it was simple, and there was something more there than in my ordinary life, but it it wasn't, it wasn't the moment that I had ~~had~~, it wasn't a moment that I had experienced on waking up. Sometimes I feel that I have come very, very close to that, but it's like, it's, I've read that you've said that you should be able to achieve it or or

MR. NYLAND: Make it.

---- to to make it

MR. NYLAND: Right.

---- whenever you want when the conditions are right and I haven't ever been able to produce that of my own will and so some days

MR. NYLAND: But we talked already a little bit about it, to make it very simple, haven't we? Didn't we already do that?

---- I've, I've

MR. NYLAND: To try to make an attempt to Work or create an "I" in very simple conditions and when you yourself are simple. We talked about being reminded by the five forms of behavior. We talked about the creation of an "I" with I think

Jane over at the end. Can you do that? Can you put it together now in such a way that it has a certain value for you?

---- I don't, I'm not sure, I know it's

MR. NYLAND: Can you see yourself when you have that hammer in your hands?

---- Sometimes

MR. NYLAND: and hold it and don't hammer with it? Or if you are going to drive a nail in can you stop it?

---- I've I've tried those things, I've tried to try and feel a reality, I mean like I

MR. NYLAND: No, don't feel the reality. You experience it, and as soon as there is a feeling then we are a little bit on the subjective road again.

---- to experience reality.

MR. NYLAND: Do you see, it's very difficult to experience it. You know it is there, you may use the word knowledge, as long as you don't associate it with anything else, but the feeling is usually not the right word.

---- No, I feel, I feel like it's just right on the other side of a wall sometimes.

MR. NYLAND: Keep on Working that way, alright? Keep on making such attempts. As I say, you have a hammer, and you want to drive a nail in you have it in your hand, but you hold it down. At that moment, there is something in you that can become aware of you having that kind of a posture. And if that is there, that is a realization, that it is an experience of a different kind of thing than usual, because our usual way we just hammer. But then when it is there and I hold it, and then I move it slowly down, I can sometimes hold on to that what is an "I" as observing me, or I remain aware of myself as a body, also behaving. You know what I mean.

---- Yeah.

MR. NYLAND: Ok.

---- I'll try that.

MR. NYLAND: You try it. Alright.

Yuh.

Roy: Mr. Nyland? My name is Roy. I've been Working and when I was Working very simple I recognize myself as existing and I watch myself ----- at different times during the time I was making attempts, --- and I've hoped that I'm accomplishing something

MR. NYLAND: What were you doing at the sink.

Roy: I was washing the dishes.

MR. NYLAND: Good.

Roy: And cleaning up in the kitchen and I was after coming here for a long time, this is, this time was probably the very first really successful time I've been able to Work.

MR. NYLAND: Will we allow the engineer to turn that thing over?

Roy: Ok.

MR. NYLAND: Good.

(Side Two)

MR. NYLAND: How long ago was it that you were washing dishes.

Roy: About a week ago last Friday.

MR. NYLAND: Were there many dishes to wash.

Roy: Uh, you know, a moderate amount.

MR. NYLAND: Were they dirty?

Roy: Yes they were.

MR. NYLAND: Did you dislike it?

Roy: No -- just kind of doing it

MR. NYLAND: It's a habit.

Roy: Uh, I wouldn't call it a habit yet, I haven't been living away

MR. NYLAND: Not yet It would be nice if it were then a habit, -- you didn't have to think

about it.

Roy: I don't think, I don't think I was thinking about it.

MR. NYLAND: Do you wash dishes ~~often~~?

Roy: Yes, every day.

MR. NYLAND: Of course. Then if you wash one plate, what is it, saucer, and you rinse it, do you?

Roy: Yes.

MR. NYLAND: Then rinse it for a long time.

Roy: I have not been having a problem Working at that time.

MR. NYLAND: Yes, I think you have the problem, because I think that you keep too much on thinking about it. I think that you know what it is when you ~~start that~~ stand there. You don't know when you are continuing working in an ordinary sense. You don't hold onto it. You remember, but there is no presence of an objectivity many times. It becomes mechanical, but the thought of Work fools you, and you think there is something alive, which there isn't. Every once in a while there is, but it is not as continuous as you think is. That's why I say, stop every once in a while and rinse it very long, or dirty it again and clean it again. Repeat and repeat and repeat your mechanicality. And you stop your mechanicality at certain times, and then continue. When you break mechanicality you have a chance that certain other things can start. And you don't continue in any kind of an unconsciousness even if it is a thought about Work, you break it, and then when you start again, you have a very good chance that something else can be there and remain aware for a little longer. Can you wash dishes like that?

Roy: Yes I can.

MR. NYLAND: Alright. Will ~~Can~~ you try it?

Roy: Yes, but that's not the question I was

MR. NYLAND: Huh, ok, Now comes the question.

Roy: I've had, I've experienced, uh, objectivity

Roy: OK.

MR. NYLAND: No you see, don't use high fallutin words now. You don't have to say I experienced objectivity. You can say at most "I was awake." Ok, or there was an "I" ~~that was awake~~ which was involved. Alright?

Roy: Ok. Uh, but when I come to the meeting and I hear people talk and then after a while I kind of worry, uh, maybe this isn't it, maybe because it, when it happens, it was, some kind of very simple and easy thing, and I kind of think maybe that, you know, because it wasn't

MR. NYLAND: Can you change that and saying that nobody knows but you? Why give the benefit of the doubt to others? Why do you think that they know more than you do? Change your attitude, because that what you experience is your own, nobody can judge about it, then only you yourself. As soon as someone else says it sounds to me a little different, you simply adhere to what you experience because that's the most important part for you. Your experience is worth much more than the thought of someone else, even if it is a description of Work.

Roy: Thank you.

MR. NYLAND: You understand what I mean?

Roy: Yes I do.

MR. NYLAND: Why are you swayed by someone else talking about something that they have experienced, ~~and~~ when your own experience does not seem to be the same as what they describe? Why should that description be worth more? Your experience is your life. That becomes for you your truth, and that is your possession. Now it may be that that what you now call your Work or your realization of an existence, or an "I", that that after some time of your own Work again and again in experience which may be different or changing, or being augmented, that then you may have different viewpoints about experiences of your own over the past and what happens now, and even what might happen in the

future, but you see, you stay within your own world. Will you try it?

Roy: That's very, very very good.

MR. NYLAND: You come to meetings, and you have for yourself the feeling you know ~~what's wrong~~ it all, and you know damn well you don't, but at least you have a certain strength of telling other people that you are truly as equipped as they are, because your experience is based on your own efforts. Yeah?

Roy: Thank you very much.

MR. NYLAND: Alright. Good.

Peter: Mr. Nyland?

MR. NYLAND: Yuh.

Peter: My name is Peter Lubosky.

MR. NYLAND: Peter Lubosky?

Peter: Peter Lubosky.

MR. NYLAND: Yeah.

Peter: I was at two meetings before this, I still haven't committed to anything, but I've very strong desire in the same direction, towards attaining my own, what I think of as consciousness of a higher level, but I need some advice as to whether, although I haven't finished any of the Gurdjieff books, is there any exercise I could do in which I could test my

MR. NYLAND: How far are you in reading?

Peter: I'm halfway through the first book of All and Everything

MR. NYLAND: All and Everything. And now you want

Peter: I've read Ouspensky too.

MR. NYLAND: You have read Ouspensky.

Peter: Yeah.

MR. NYLAND: Yeah, good.

Peter: What I would like is some, if you could recommend some sort of exercise, should I, Is there anything ~~doing, I could~~ I can begin right now, to test myself, To test my attitude towards Work?

MR. NYLAND: Yeah, what we have talked about so far has not given you any idea

of what may be beginnings of Work?

Peter: Yes it has. I don't know if I should do it.

MR. NYLAND: Good. Then why don't you start doing it? Huh?

Peter: I was sort of thinking that I needed somebody to tell me the word to begin or not.

MR. NYLAND: I can tell you that you should now Work, provided ~~that~~ you now know what to do.

Peter: I'm not sure I do but I can try.

MR. NYLAND: No, then tell me what you've gotten from it and see how far I perhaps ought to correct ~~yet~~ it. What do you think now Work is and how would you start? See ~~if~~ you can pick up any - yeah go ahead.

Peter: Work is trying to take advantage of moments when it seems to you you are capable of being objective towards your whole self

MR. NYLAND: Don't say take advantage, ~~A~~ll you mean is you want to use it, and there are ~~other~~ hundred thousand moments ~~where~~ so you have even a choice. But at a certain moment you want to Work, right?

Peter: Are you capable?

MR. NYLAND: No, we assume you are. What do you do?

Peter: I don't know.

MR. NYLAND: I thought you might have patched it together a little bit. At a certain time I feel or I think about Work. I have a wish that I would like to apply that what is my knowledge, I don't have enough knowledge so I say "what is it now that I ought to do?". And some idea is--as a concept is given, I said one creates an "I". It has no particular meaning until I know what is the function of that "I" and why it should be created. The reason for wanting to create it as an "I", it must have certain properties and one of them I say is objectivity. Then I ask why an objective something to have to exist which I

want to use. What for? Well, I look at myself and I say, I myself am totally subjective. Why do I want to know about objectivity? What is characteristic of difference between subjectivity and objectivity? You understand sometimes what is meant by bondage?

Peter: Yes.

MR. NYLAND: Good. And that we call subjectivity when that happens to be on this Earth, and we limit subjectivity to the condition of this Earth only. You understand also that this Earth and the different people who live here are the representatives of forms of life, and that we ~~I~~ make a distinction between that that it is a form and that what is life within a person. And that all kind of behavior forms are expressions of such life. All ~~times~~ kind of feelings is an activity which becomes an expression of life also, and that what is thought is an activity of the mind which is also an expression of one's life. Any form of action is a form of behavior. Right?

Peter: Yes.

MR. NYLAND: Do you have experience as if you want to continue in the development of all subjective activities that you think you will get somewhere?

Peter: Sometimes I do.

MR. NYLAND: Well, I think by this time if you still believe that you will, Work is not as yet right for you.

Peter: In that case, what should I do?

MR. NYLAND: I would continue to develop all kinds of things in a subjective manner until you become convinced that you are running around in circles.

Peter: Would it do any, would it be of any harm or of any good to continue thinking about the Work, or reading?

MR. NYLAND: I don't think so, because you won't pay attention to it. You will consider ~~the~~ its a curiosity ~~in~~ and a nice way of reading a book.

Peter: It's more complicated than that. There are times

MR. NYLAND: Alright.

Peter: I've been through very long stretches when I'm very convinced that there is ~~nothing~~ something here which is important for me. I've had very very strong subjective interests too

MR. NYLAND: Good, but you leave a little bit of back door open by means of subjectivity that you ~~ought to~~ also may reach a certain kind of a state if you just accumulate a lot of knowledge for instance. I believe that you are interested, also you are interested in the other. Which one is weighing the heaviest?

Peter: I don't know.

MR. NYLAND: Well ~~then~~ that you have to find out, don't you?

Peter: Yes,

MR. NYLAND: Don't you think so?

Peter: Yes.

MR. NYLAND: When will you find out?

Peter: I don't know.

MR. NYLAND: Oh now, Wait a minute. I don't expect you to find out tomorrow, but could you have some kind of conclusion next week?

Peter: No.

MR. NYLAND: No?

Peter: I'm certain not. My subjectivity is much much too strong in me to be put down in a week by any sort of experience except being shot ~~on~~. probably.

MR. NYLAND: Well then we have to wait. In the meantime you can amuse yourself by reading a little bit from All and Everything if you like. A person wants to Work has to have more determination why. It's not a wishy washy business. It's something that says "this is I have to do because I know all other means that I have tried are not sufficient for me or not good enough, they don't reach anywhere, but in this I can believe because I hope it will get me somewhere." I think you

have to think a little bit more about what we call horizontal development of subjectivity as against the verticality of an objectivity. Are those terms you can, you can understand?

Peter: Yes, I think so.

MR. NYLAND: Well, then I would say simply go ahead and see what you make of it. I hope you continue to read All and Everything. I hope you continue to find out that Gurdjieff really tells you a little bit more than someone else. But I think it is necessary to be convinced that Gurdjieff is really somebody and that he is for certain reasons better than a lot of others. Simply because it gives you a method of Working in each day of your life, and that is something that you cannot find so easily in any other kind of philosophy or psychology. Or religion for that matter. What are you doing during the day?

Peter: In the morning I sit around, I read a little bit of All and Everything, play a little guitar, in the afternoon I, I'm working teaching English.

MR. NYLAND: Teaching English?

Peter: Yes.

MR. NYLAND: What is your hobby?

Peter: I don't really have one.

MR. NYLAND: What is?

Peter: I don't really have one.

MR. NYLAND: You don't?

Peter: Well, I do a lot of various things, ---, I spend a lot of time thinking or going through various cycles of feeling.

MR. NYLAND: Well can you spend the next five days in the morning in thinking about this particular problem?

Peter: Yes.

MR. NYLAND: Alright. Then maybe next week you can draw a conclusion; and if not next week, there would be the week after. You see, I'm not reluctant to

talk about Work, but there is no use talking about it unless you are convinced that there is actually something in it that you want to put your teeth in.

Peter: I am convinced of that, I am convinced of that, I feel very, very strongly

MR. NYLAND: Not sufficiently. I haven't heard it, but maybe you misunderstood what I asked you. I said you were still interested in other things if horizontally you could develop them, would you follow them and you said yes.

Peter: I'm sorry, say it again.

MR. NYLAND: Are you interested in the acquisition of knowledge or the increase of your emotional states in an esthetic way that that will lead actually to the solution of problems of your life? That's the question.

Peter: I don't know, I just don't

MR. NYLAND: That is right, you don't know. But I think it is worthwhile to think about it. How old are you?

Peter: 23

MR. NYLAND: OK, We can talk about it again. Alright.

Peter: Ok. Thanks.

MR. NYLAND: Good.

Pulling teeth. Come on children, come on now.

---- Mr. Nyland?

MR. NYLAND: Yeah, thank you.

---- Your welcome sir.

MR. NYLAND: Yeah now you have to make good on that. Alright let's hear.

---- The Last time that you were here you gave me a task to Work two hours in the morning and fifteen minutes at lunch time and two hours again at night.

MR. NYLAND: How come that you wait so long before you report on that kind of a task?

---- Well I've spoken about it many times

MR. NYLAND: Yeah, but not to me.

---- No sir,

MR. NYLAND: That's what I mean. I gave you the task. Ok, continue.

---- Well it was extremely valuable and uh

MR. NYLAND: That's the kind of thing I like to hear, huh

---- very very valuable

MR. NYLAND: ---------- I'll take your word for it. But not too many words. Alright, now what was the value you got out of it.

---- Well, I was able to work over a longer extended time before diving into my day of activity, able to really separate those times for myself and increase the seriousness of myself in the morning and in the evening in which I can easily become diffused, and uh, there was such a certainty regarding Work and a simplicity of applying it at those times that I thought I would be able to continue and continue, ---not, certainly not just for a week this kind of a task but uh I'll just continue, but of course,

MR. NYLAND: When did it start to go down?

---- Within a few weeks that task was pretty well forgotten and other things reminded me again, but I have not regenerated that intensity of that kind of a task and I want to use tonight to, in order to launch into that kind of a task again.

MR. NYLAND: Could you rekindle it?

---- Yes, I'm certain I can.

MR. NYLAND: Would it still be a good task, do you think, because you know it is already spoiled a little. You know what I mean by spoiling ? It has given you something. Now when you start it again, with renewed fervor let's hope, you will be looking for the same kind of result. In all probability, it will not be the same, and you will be disappointed. Let's change the task a little bit or make it more adaptable to other periods of your life. What do you do during

the day?

---- I have been doing carpentry and painting in ~~the~~ Manhattan during the week.

MR. NYLAND: Do you work inside or out~~side~~?

---- Indoors.

MR. NYLAND: Indoors, apartment houses or so?

---- In a, in a five story art center that is being converted.

MR. NYLAND: I see. Do you have to carry things?

---- Yes, frequently.

MR. NYLAND: Heavy?

---- No.

MR. NYLAND: Two by fours or

---- No, no, Light things.

MR. NYLAND: What, what do you carry?

---The Tools, or buckets of paints, or brushes, or spackling materials.

MR. NYLAND: It's mostly painting?

---- Now it is, this week it's ~~yes~~.

MR. NYLAND: Um-hum. You paint a wall?

---- Yes sir.

MR. NYLAND: You don't use a sprayer?

---- Pardon?me?

MR. NYLAND: You don't use a sprayer or a roller, or some

---- Roller ~~or~~ and brush.

MR. NYLAND: You change from roller to brush?

---- Yes.

MR. NYLAND: Often?

---- Yes.

MR. NYLAND: Each time that you do it, can you remember your self?

---- Yes, I'll make the attempt.

MR. NYLAND: Yeah, ~~that's~~ right. Do you work with your right hand?

---- Most frequently.

MR. NYLAND: Can you do it with your left?

---- Yes.

MR. NYLAND: Both brush and roller.

---- Yes.

MR. NYLAND: It's awkward, but do it just for half a minute, right.

---- Yes.

MR. NYLAND: Can you, uh, paint with a brush in a very slow way. You have a certain rhythm you know when you paint. Then you dip it in and this, first a rhythm that you can establish as far as painting is concerned, to do it most efficiently, ~~fine~~ right? Have you ever studied your arm, how it moves when it dips the brush in the paint?

---- Yes, I ~~'ve looked at that~~ think I have.

MR. NYLAND: When you dip it in the paint, do you dry a little or take the drops off before you start painting the wall?

---- Yes.

MR. NYLAND: How do you do that? What is actual, the actual movement. Do you push the brush against the side inside of the paint can?

---- Yes, and then flip it over and do the same ~~with the~~ maybe on other side.

MR. NYLAND: Not necessary, but anyhow, you know what you are doing. Fine. Can you change that? --- Yes

---- Yes, I can.

MR. NYLAND: You see, for instance, you hold the brush in your hand, it is always in a certain position. As you are now doing it, can you turn the brush around, in your hand?

---- Sure.

MR. NYLAND: Ok. Then as you lift it up and you start painting the wall, is it above your head?

---- Sometimes. Sometimes it is.

MR. NYLAND: Are you checked up in the matter of time, that you have to do it within a certain time length? Are you expected to do it quick or are other people dependent on the way you paint, because you see, if that is the case it is not a very good time to do too much experimenting.

---- No, I think it's open enough, in that way.

MR. NYLAND: Ok. Then if that's the case, can you climb up the ladder and always see if you can brush at the height of your shoulders?

---- Yes sir.

MR. NYLAND: Do part of the wall that way. Alright?

---- Yes.

MR. NYLAND: Then do part of the wall moving your brush vertically, not always horizontal, and don't mix it, just for one row, only this way, and the next one only this way. Can you do it?

---- Yes sir.

MR. NYLAND: All the time try to see yourself. Try to see yourself that what, do that. Wake up as much as you can.

---- I think that will be most helpful.

MR. NYLAND: Keep? And don't lose it. If you lose it, you must stop. Try to bring it back, start again. See if you can make it as continuous as you can for a certain length of time, 10 minutes, ~~then~~ no more. You can do it later in the morning again, in the afternoon you can also do it twice, but you have to learn to detail your mechanical forms of behavior into certain sections so that then for a little while such a section becomes quite important to you and is completely taken out of your ordinary routine of work, and you use that then for yourself,

it's not for the wall, it's not for the boss, it is only for yourself without violating the rules of painting. You understand?

---- Yes I do sir. And

MR. NYLAND: Alright, I have ~~And that's~~ the attitude that you are the boss of yourself, using painting as a tool for the development of that what you wish to become ~~develop~~. Try to remember to do that as a phrase, as it were. I Work for my inner life, living. Alright?

---- I'll take that with me, Mr. Nyland.

MR. NYLAND: Alright.

Gerry Benowitz: Mr. Nyland?

Mr. Nyland: Yeah.

Gerry: It's Gerry Benowitz.

MR. NYLAND: Yes.

Gerry: Uh, Mr. Nyland, early in Work I had a result that no other result has ever come near

MR. NYLAND: It's difficult now for me to ask you to speak up a little bit more, it's for the benefit of those who are there, at the same time, what you want to tell me does not lend itself easily to speaking loud. You have to find a little bit of a golden in between, alright.

Gerry: Yes sir. Early in Work I had a result which I have never been able to reach again, and although there have been many other results, I can't help feel a disappointment and can't help make comparison to that first result.

MR. NYLAND: I don't blame you. That's right. You can't help it. You have to learn though one thing. If you play golf, and you make a hole in one, you can have many games of golf without getting it, still you remember that once it was very lucky for you. It can inspire you. There is no doubt that you would like it again. Many times there is a reason why you had it the first time. It may have been a combination of all kinds of things that came together at that moment.

And you really don't know why. It was undoubtedly not only you with an ambition, or a desire to do something, it's almost also was dependent on the conditions in which you happen to be, the time of the day, the season, the year, astrologically whatever happened to be there. Take it as something that has happened for which you were not responsible and really you couldn't help it, it just happened. For that reason you cannot duplicate it. There is something in the experience that one can compare with the form of an experience, which is simply that what is becoming expression during experience of life. And there is also something that is the principle that life existing in that experience. Do You understand?

Gerry: Yes.

MR. NYLAND: That is a principle. You are allowed to look for the same principle. You are not allowed to look for the same form.

Gerry: Yes sir.

MR. NYLAND: And what... You understand?

Gerry: Yes sir.

MR. NYLAND: What one reaches is that what belongs to the principle. The principle ~~is~~ it has an essential quality. The outside form belongs to ordinary behavior. That's the form ~~that~~ it has taken when that form of life was expressed. But the beginning ~~of~~ that life was rooted in an essential form. That's where the principles are made, and in the expression ~~of~~ the principle comes the actuality of ~~the~~ behavior form. So don't look for something that cannot ~~really be~~ be repeated, but look for that what is the cause of such experience. Alright?

Gerry: Yes. Sir.

MR. NYLAND: The leaves of the tree are all different. All are forms of life of the same tree. When I want to consider the tree, I see the leaves, and I say yes, you come from branches. I see the branches, and I say yes, they come

from the trunk. When I see the trunk, I ~~say~~ see, even ~~those~~ the roots making the trunk, but for me the tree is a combination of everything, and that what is essential for me is the trunk. Alright?

Gerry: Yes.

MR. NYLAND: Ok Gerry.

Idelle: Mr. Nyland?

MR. NYLAND: Yuh.

Idelle: It's Idelle. Um, I noticed that in the way that I um, well, there's, a lot of people are talking now about a kind of approach to Work in which they go within and it's

MR. NYLAND: Not tonight, we didn't talk about it

Idelle: No not tonight

MR. NYLAND: No, some other time.

Idelle: Right, And um this has brought up a clear sort of uh idea to me that that's not, there isn't any, well, I don't have anything within in that direction, and that anything that, uh, in other words, I Work toward the other direction, and even though my mind says it's one and the same, and I can give credit to a germ of life, uh, it's still that, uh, I'm asking for help from a higher level Pardon me

MR. NYLAND: Do you think it's a different direction, Idelle? Do you think it's a different direction, or is it a different kind of quality?

Idelle: Well that's what I'm really asking, is anything there for me to be concerned about?

MR. NYLAND: I think it is quite right, yes there is a difference between ordinary expression, ordinary forms of wishing to Work, and ordinary efforts; and efforts that one makes really, coming from within, of something that has a greater intensity. When I say it comes from within, I mix with my activity something else which I call ~~emotional.~~ an emotion And I do that in ordinary life also, only I don't really pay so much attention to it, it becomes really, almost

common place. I talk from within when I want to get anything. When I'm irritable, when I'm fearful, when I really talk, as it were, as we sometimes say from essence, ~~a~~ then mother when she scolds her little son because he is doing the wrong thing, and uh she doesn't say just a, ~~a little~~ Willem, she says "~~Little~~ Willem John, I tell you something", She talks from within. You try it.

Idelle: Yeah but that's still, that's still not anything that I ------ really trust with all of my mind.

MR. NYLAND: Ok, can you ~~do that~~ then, become aware of your self? See, the difficulty is, when you want to speak as it were then from essence, or from that what is a little deeper, it requires more energy. Then the energy for the wish of maintaining an "I" has been greatly reduced. Idelle: Yeah. So it's inherent in the difficulty of that kind of experiment.

Idelle: Uh huh.

MR. NYLAND: But you have to keep on trying to see if you can hold on to something else, and you lose it but you know you want to find out if you can hold on to it, so you go back and forth, back and forth, between that what is really the intensity of your wish and is there, and that what is the intensity of your emotion which is there unconciously. ~~also~~. After a little while, it can come to that. Can you see that as a picture? You ride two horses, you know

Idelle: ~~I know~~ I'm a little confused.

MR. NYLAND: but they are parallel, and you jump from one to the other. But if you really become a master of riding a horse, you put them so close together you sit on both.

Idelle: Oh yeah

MR. NYLAND: Alright?

Idelle: Yes

MR. NYLAND: Ok

Idelle: Thank you.

Bonnie: Mr. Nyland?

MR. NYLAND: Yeah.

Bonnie: Bonnie Cross. Mr Nyland who Bonnie · Bonnie Cross.

MR. NYLAND: Yes Bonnie.

Bonnie: And uh the difficulty I've had in the past couple of weeks ~~is~~ trying to formulate a question, uh, has brought me back to a conversation that we had in April when you mentioned ~~and~~ uh you told me that I should get my feet more firmly on the ground, and uh a question this evening really brought to my mind the possibility that uh possibly again I'm being drawn too strongly by ~~other~~ outer life, trying to develop certain qualities that I have and understandings that I have and trying to grow too much that way, rather than putting more energy into- directly into inner life and Work. I feel I have put a considerable amount of energy into Work, ---------- and, I reap the rewards of that breath every moment I ~~read~~, but I'm afraid I'm at another point where possibly, as I say, I'm being led astray again, and, I I really, I can't even put it in words

MR. NYLAND: Is the other part that you're talking about important?

Bonnie It's very important to me, to, to values that I hold, and to what I feel I'm trying to do with my life.

MR. NYLAND: Good. How long would it take you before you can come to the conclusion that you could leave it alone for a little while?

Bonnie Right now I could leave it alone, it would be unwise to pursue it.

MR. NYLAND: Could you really?

Bonnie to pursue it.

MR. NYLAND: Could you really?

Bonnie Yes.

MR. NYLAND: Without any disappointment?

Bonnie Yes because I realise that the information I seek and the understanding

I seek is available many other ~~ways~~ places other than what I'm doing in outer life. That's very clear to me.

MR. NYLAND: Good. So you ~~can~~ could reduce as we say the amount of attention that you send in that direction and you can increase your attempt to keep your feet on the ground.

Bonnie Yes.

MR. NYLAND: Now you wish with ~~your~~ the feet on the ground to develop wings, don't you?

Bonnie: I think so.

MR. NYLAND: How could you make it? Do you know the story of Daedalus? In Greek mythology.

Bonnie: ~~Egress~~ Icarus?

MR. NYLAND: Daedalus.

Bonnie: No.

MR. NYLAND: He wants to fly and he has wings, and they were fastened with wax,

Bonnie: Yes

MR. NYLAND: And he flew up ~~a little~~ and he got too close to the sun.

Bonnie: I think I've built many sets of wings.

MR. NYLAND: That's right. So you have to have your wings-wings start from your feet, not from your shoulders. It should not start from your heart. It should start from that ~~from that~~ what is foundation for yourself, introducing at the proper time the real wish which comes from your heart. So in the beginning again and again, one comes back to the simplicity of ordinary life carried out in an ordinary way, and the building up of something that becomes aware of that in a variety of different conditions ~~I should say~~ of your life, so that when you use your feet, even ~~which~~ if feet are used for walking, sometimes you walk sideways, sometimes you walk backwards, sometimes you put your foot in a

different direction; by that I mean I want to have a chance that an "I" can exist in a variety of different forms of my own behavior, in ordinary life, so that I don't just stick to the fact that I happen to walk, but I also would like to see can I have an "I" or make an attempt of that kind of objectivity in different conditions which are a little bit more difficult? Can I, talking to others, have certain parts of such a conversation, still in that sense recorded by an awareness? Can I make certain movements with my body and remain aware of it? Can I, when I do certain activities which are simple, increase the speed of such activity and still remain aware? In all of this I keep my feet on the ground, but I start to develop different dexterity, yes, different dexterities, in different kind of efforts for Work. I equip myself by taking the method and apply it in different-in a variety of different conditions. Try to see your self in a variety of different ways in which you experience your life. And you make up your mind at that time saying instead of letting it go in an ordinary sense which is enjoyable ~~which~~ and which also has value, I now would like to concentrate on something that for me means more because it has more permanent value ----- ~~than~~ ~~that~~. You understand the division?

Bonnie: Yes, I do.

MR. NYLAND: You keep on talking like that to your self.

Bonnie: I will. Thank you.

MR. NYLAND: Alright.

We have room for one more question. Yes? Well, whoever asks, let it be a good one.

Gerry Weiser: Mr. Nyland.

MR. NYLAND: Yeah.

Gerry: Last summer I was ~~thinking~~ speaking with you, my name is Gerry Weiser, and you told me then that I needed to learn how to breathe, and I keep, I keep thinking of that and I, I believe that you were telling me to try to be more emotional, to allow

that to, ~~you~~ expand.

MR. NYLAND: Well you have existed since that time, haven't you?

Gerry: Yes

MR. NYLAND: So you know a little bit about breathing.

Gerry: I just, I guess I'm always trying to look on the uh, I'm trying to understand it more than

MR. NYLAND: Gerry, what would you want? Try to define what you want, and then we'll find the road towards it. What is your aim? When you see yourself as a growing up person, what is it by this time that you feel you ought to develop, that is still lacking, that is already too much, to what extent do you consider yourself in balance when we talk about three centered man? Can you more or less define it? Not necessarily now, I would like you to think about it. When a person starts to develop and is, and reaches a certain age, he has of course the different embryonic conditions of his own personality, still there, he's not full-grown entirely physically, a little bit with his feeling, and of course his mind also is functioning, that's about all you can say about it. But then there is a certain development as a result of experience one has, and they affect a person in accordance with his receptivity, or perhaps his astrological nature, and it starts then to develop in him different functions which are tinted by the three centers, not in equal quality, but sometimes of having an overdose of one and not so much of the other. Can you trace the different thoughts and feelings on that kind of a basis of your self when you want to talk about what is your aim in your own development? With other words you say it very simple, what would you like to become? How do you visualize yourself? We talked about emotions, it was something that was necessary for you really to develop, that you wouldn't have fear about it, and I linked it up with the fact of breathing because that happens all the time, and when you do recognize that

you were breathing, it would be a good reminder. So don't think too much about it, because when you once have established that that might be valuable, then you have to develop that what is in your emotions in accordance with whatever you can do with it. And so it is with not having enough thoughts or your mind being not active enough, or not having enough data, not having enough reading, not having enough conversations with other people, not to be open about viewpoints of someone else, being conceited about that what you know and not willing to listen to somebody else, and so forth, that what may be a description of your personality. And that is what you are then. And then you say, now what do I want to make of it. Can you become clear about that Gerry?

Gerry: I really need to.

MR. NYLAND: Yeah, I think so too, but can you do it?

Gerry: I think I can.

Mr Nyland Gerry: Alright. Alright. We can see each other at the Barn, huh. I'll give you a little time to think it over, and when you feel that you have reached some kind of a conclusion, you can let me know. Alright?

Gerry: Thank you.

MR. NYLAND: Ok. Good Gerry.

Was that honestly the last, or is there still another last?

--- A little time one minute

MR. NYLAND: Just another little. Who has another little one to finish up the evening with? The longer you wait, the shorter the question. Or will I simply end it?

Peter Lubosky: Mr. Nyland.

MR. NYLAND: Yeah.

Peter: Peter Lubosky again. Can I write you a letter?

MR. NYLAND: Yes I think you did.

Peter: Again.

MR. NYLAND: Can you write me a letter?

Peter: Can I write you a letter?

MR. NYLAND: Oh yes Oh my, yes, do you think that the Post Office objects?

Peter: No, but I wondered if you do?

MR. NYLAND: No, I have letters read to me many times, and I promise you that I will have it read, I cannot promise immediate answers

Peter: It's alright.

MR. NYLAND: You understand that. There is the way of writing a letter it's more important to write it and to formulate it even than ~~to~~ the answer will be. Alright? But you write.

So here we are, the end of a meeting ~~and~~ of one hour and a half, and have you considered your own experience during this meeting, and have you considered your conscience? Have you compared that what you have been with what you could have been, or perhaps even should have been, or could have been able to be? Have you attributed to the meeting as a whole, not necessarily by asking a question, maybe by listening, having a definite kind of a posture, but you have to look at these kinds of experiences of having a meeting as an important one because you have to experience it for a very definite purpose and you have to extract from it something that is worthwhile, otherwise you should-you are foolish if you come you don't get anything from it. Then if you know what you have gotten from it, you ask yourself, is that all that I got, is it more than enough, have I contributed to that what I have gotten? That's where your conscience comes in, that is why I say, why don't you speak more. If there is something alive in you, why can't you just say it is alive. Like a statement of having had an experience, it's lively, it's light, it's a contribution

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(side three)

MR. NYLAND: It's very difficult to make a group which can talk and where the

people actually become dependent a little on each other while they are talking and that you join in such discussions, and that at times you also contribute a little brick. The level of a being of a group is dependent of course on the being of the group itself, but also it is a building, and each person should contribute whatever they can to the best of their knowledge and ability. I will come again sometime, but not so often, but when I do come, I expect much and much more, much and much more wish, for talk and really talk-and making sense.

So good night until the next time, but in the meantime, you come to meetings here, and you see what you can do with them.

Good night everybody.

END TAPE

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